

EASTER

SUNRISE
SERVICE



HOLLYWOOD BOWL



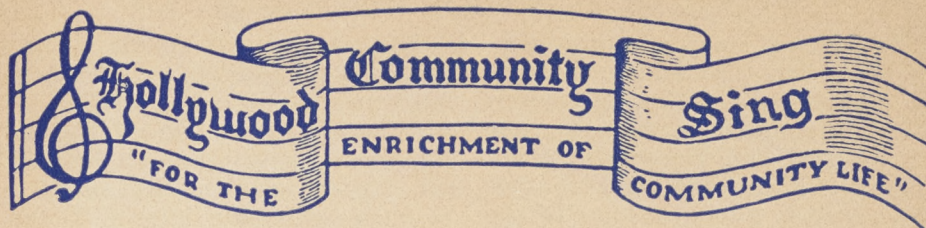
As It Began To Dawn

White in the Easter dawn the lilies stand,
Beside a tomb, within a far-off land,
And an angelic voice speaks low and clear,
"He is risen! He is not here!"

He is not here! But see! Sweet flowers are springing
Along the way—and Hark! A bird is singing
A joyous song! So fair the world today!
Surely He passed this way!

Rejoice, my heart, rejoice! Join thy glad song
To all the earth's rejoicing, clear and strong!
New life He brings! Cast out all doubt and fear.
He is risen! He is not here!

—Grace Bush.



Hollywood Chimes

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Hollywood Community Chorus

Community singing in the spring of 1917, when the country was deep in the throes of the European conflict, was the inspiration for the creation of the Hollywood Community Chorus. Meeting for the first time in a lecture room of the Hollywood Public Library a group of choir leaders, music department heads, newspaper editors and representatives of many local civic organizations determined to create a "Sing" open to all and dedicated to music as an art.

The first "Sing" was held on a Saturday evening in June in the Auditorium of the Woman's Club of Hollywood with thirty enthusiasts present. Tuesday evenings were selected at that time for regular weekly meetings and when the participants began to come in such great numbers the Board of Education of Los Angeles granted permission to the group to meet in the Hollywood High School Auditorium. Hundreds came each Tuesday night in those war sick years but when the Armistice was signed and our soldiers came home there still seemed to be a vital need for an organization such as the Community Chorus.

So even now on Tuesday evenings at 7:45 the Hollywood Community Chorus meets to sing and enjoy the artistry of guests who give generously of their talents. A meeting of the "Sing" opens with the singing of "America," after which three-quarters of an hour are devoted to group singing. Following the traditional introduction of newcomers the guest artist of the evening is presented. Then the "Sing" closes with the stirring strains of our national anthem, "The Star Spangled Banner."

The meetings are simple in outline and appealing to all. One needs to have no talent for singing for there is no organized chorus. Many who come cannot sing a note but are enthusiastic listeners and as such contribute largely to the effectiveness of the Chorus meetings. Artists of diversified talents have throughout the years performed generously for the "sing" and the roster of guest artists is imposing with such names on it as Carrie Jacobs Bond, Amelia Earhart, Richard Halliburton, Mrs. Edward MacDowell, George MacManus and innumerable others.

The Hollywood Community Chorus does not confine its activities to the Tuesday evening meetings only. It has been the inspiration and has provided the workers for many of the worthwhile community projects. The great Hollywood Bowl had its beginnings in the "Sing." Its humble efforts are forgotten now by all but the few who worked so hard to launch it. The Bowl now has grown far beyond the expectations of those first inspired workers but the Hollywood Community Sing still stands ready as of old to contribute labor and service whenever called upon. The Easter Sunrise Service, such as has been witnessed this morning, was first sponsored by the "Sing." One glance at the names of the civic committee members today will reveal many active "Sing" workers. The Sunrise Chorus and the Lily Processional were conceived by members of the Hollywood Community Chorus.

In speaking of the Hollywood Community Chorus the names of two persons who have been con-

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Symphonies Under the Stars

The Philharmonic Orchestra of Los Angeles has just completed its 22nd winter season and is preparing now to enter Hollywood Bowl July 8 for its 20th consecutive season of Symphonies Under the Stars.

In the spring of 1921 the stirring music of the Philharmonic Orchestra heralded the dawn of Easter in Hollywood Bowl. The next summer Symphonies Under the Stars were born.

Since the fall of 1919 when the late William Andrews Clark, Jr., founded the orchestra, it has brought to Southern California the exalted, majestic and delightful music of the masters. It has played 1,533 concerts in the winter seasons and 588 in Hollywood Bowl, a grand total of 2,121.

After Mr. Clark's death in the summer of 1934, a group of public spirited men and women organized the Southern California Symphony Association to assure continuance of the Philharmonic Orchestra. Harvey S. Mudd was elected president and has served in this capacity since. The Board of Trustees of 64 members represents a cross-section of the civic, social, musical and educational life of the Southland. Among the members are men and women who serve also on the Hollywood Bowl Association Board of Directors.

The Philharmonic Orchestra of Los Angeles is recognized throughout the United States as one of the foremost major symphony orchestras of the nation. In addition to playing the winter and summer concert seasons, it has made two trips into the Northwest and East as far as Denver, Colorado. And it enjoys the distinction of being the first symphony orchestra ever to broadcast by radio. A Los Angeles

industrial concern sponsored the concert.

A survey of the 22 seasons of symphony music by the Philharmonic discloses that 321 soloists have appeared as features of the symphony programs and 80 per cent of these were Americans—50 per cent of whom were American born, but 2.28 per cent foreign.

One hundred and four conductors have wielded the baton over this orchestra in its winter and summer seasons. These artists of the podium have come from 16 countries of the world and brought to the orchestra a varied outlook in interpretation of great music. Many musicians and critics aver this change of pace afforded by the guest conductors has given a marked degree of flexibility, sonority and general excellence.

With a true sense of loyalty to the Bowl and its traditions, the members of the orchestra in the summer of 1934 undertook the responsibility of presenting the Symphonies Under the Stars for a season. They were accorded hearty response from the public and finished without a deficit.

In 1935 Southern California Symphony Association leased the Bowl from the Hollywood Bowl Association and has been its summer tenant since. The two associations have worked in a spirit of harmony for the presentation and preservation of musical art.

The second year of its incumbency the Symphony Association introduced grand opera to Bowl audiences. A total of 19 grand opera performances in five years brought 315,847 persons to the Bowl. For the six seasons under this association the aggregate audience for all concerts is 1,640,997.

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Symphonies Under the Stars

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The Symphony Association has, through opera, ballet, feature and solo nights been able to employ 2,000 artists, conductors, craftsmen and assistants—most of them residents of Southern California.

The Symphony Association is happy to have been the instrumentality to pay Hollywood Bowl Association \$59,000 in its six years of Bowl occupancy.

For the 1941 summer season the Symphony Association has adopted

the slogan "Music for Everybody" and is preparing a series of events starting July 8 with the celebrated Bruno Walter in opening week. The season will be in keeping with the high standards maintained in the past. Each program will be designed as a "birthday event" to honor the 20th anniversary of the glorious and enchanting Hollywood Bowl.

—John Orlando Northcutt

Hollywood Community Chorus

(Continued from Page 4)

nected with the organization almost since its inception cannot be omitted. These two who still give generously of their time and talents are Hugo Kirchhofer, musical director, and Inez Jacobson, accompanist. Mr. Kirchhofer, affectionately called "Kay," has been the musical director of the "Sing" for all but the first five weeks of the "Sing." His dynamic personality and friendly spirit dominate the "Sings" and all who are privileged to participate under his direction are indeed fortunate. At the piano

every Tuesday evening is the able accompanist, Inez Jacobson, whose artistry is recognized by all.

There should always be a place in Hollywood community life for the "Sing" and though many years have passed since the worries of war gave the impetus to this organization it has a definite purpose to accomplish. Fulfilling the dreams of its founders and giving pleasure to hundreds each week the Hollywood Community Chorus succeeds in its program of enriching the community life.

In Appreciation

Again the Hollywood Community Chorus wishes to express its sincere gratitude to all the artists who have so graciously given of their time and talents at the weekly "Sing." Often at great inconvenience and many times at a financial

loss, these artists have appeared on Sing programs throughout the years. They have maintained the high standard set by the founders of the Sing and the highest praise is due them.

The Significance of the Hollywood Bowl

The Hollywood Bowl in the beginning was a wondrous gift of Nature. Close to a natural highway over the Cahuenga Pass, yet screened adequately by a natural configuration of friendly hills, there has been fashioned by wind and rain and erosion through the years a beautiful amphitheatre whose acoustics were such that the human voice could be heard distinctly to its farthest rim.

One day when Hollywood was first beginning to attract the attention of the artistic world and there had begun that trek of artists, musicians, actors and writers that has since given it world recognition, a little group of citizens met to plan the making of a center that should be a home for the arts. The search for an appropriate site led to the discovery of the Hollywood Bowl property.

Inspired by the noble dream of making Los Angeles another Athens or Florence—the home of the arts—this little group enlisted some other public spirited, generous people in the plan. After some months a campaign was launched and the Hollywood Bowl was purchased for the presentation of great music, drama, pageants and the cultivation of the arts.

Immediately the “Symphonies Under the Stars” was projected, and in the most rustic conditions the first summer concerts of symphonic music were given to the delight of enthusiastic audiences.

Since that simple beginning on faith and courage and a great ideal the Hollywood Bowl has become one of the recognized centers of music, ballet, drama and open air opera.

There are three great principles which have made the Hollywood

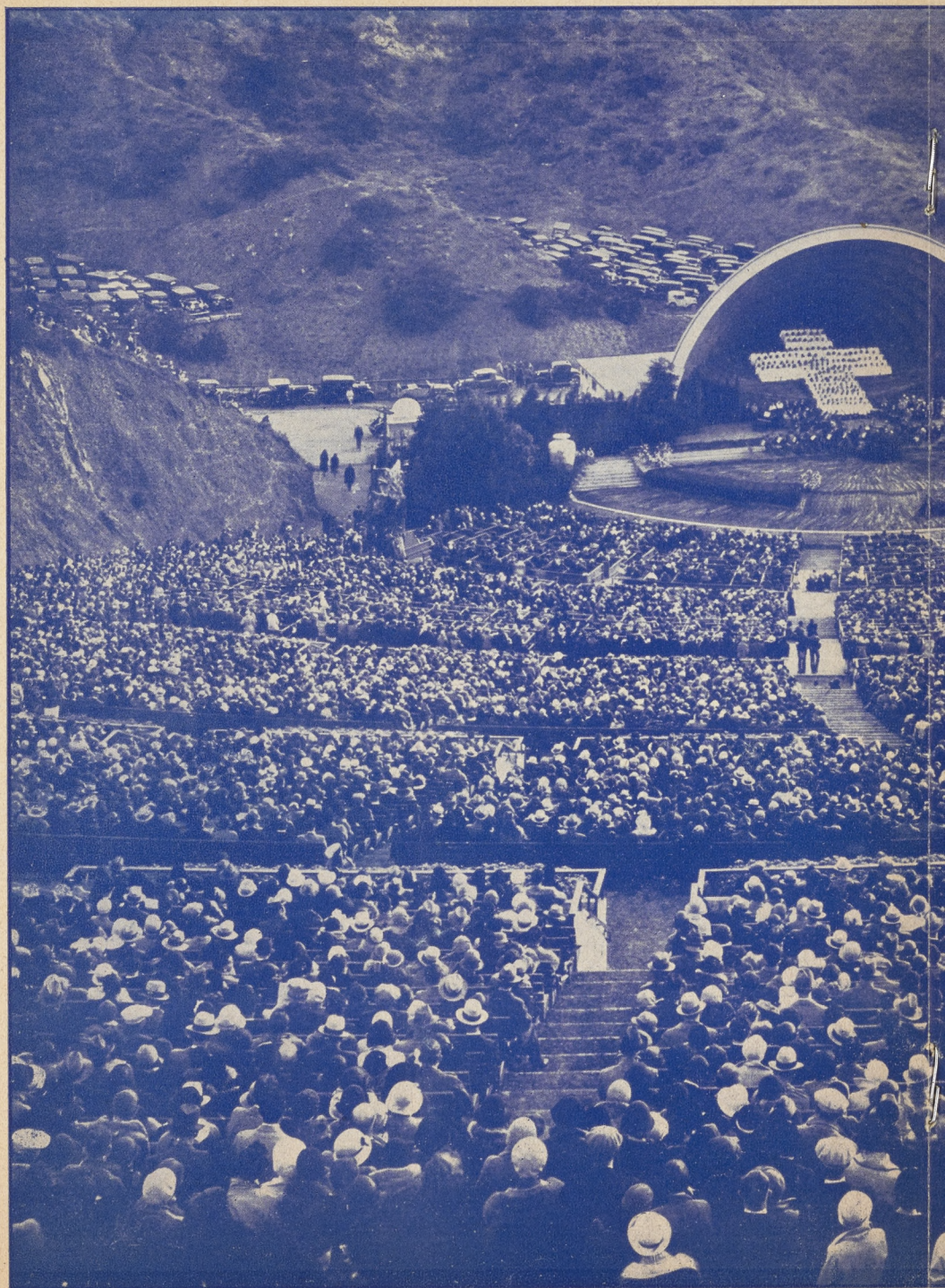
Bowl famous: the first has been its purposeful dedication to the cultivation and promotion of the great arts such as music, oratory, opera, Easter Sunrise Services, pageantry, drama and ballet. It has been kept free from commercialism to be the friendly home of the fine products of the mind and the genius of men.

In the second place, it has been the constant aim of the Hollywood Bowl management to present only the noblest and best in the various fields of thought and expression. The cheap, the tawdry and the sensational have been rigorously excluded, so that an appearance in the Hollywood Bowl has come to symbolize the stamp of quality and exceptional merit. While it has welcomed many of the world's renowned artists, it has always had a sympathetic attitude toward young artists who live here. It has brought the best to Los Angeles, but it has also kept a door open for its own talented young people.

The third principle is the democratic ideal that great music and its allied arts should be so presented that the common people could afford to attend. Those who launched the Hollywood Bowl believed that the love of the beautiful is not confined to the few who are rich and highly educated, but that all the people love music and art and beauty, and if given a chance will support such productions with their presence. The results during two decades have fully justified that hope.

In a very true sense the Hollywood Bowl has become a high altar where men and women have discovered beauty, found uplift of mind and spirit, dreamed dreams and seen visions. Thus it has be-

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The Lily Processional

Thousands upon thousands of calla lilies have been used in carrying out the decorative plan for the Sunrise Service in the Hollywood Bowl. Because the lily was the floral symbol of the service and because most of the blooms are donated by residents of the community, in 1928 a processional service was started. It is a simple ceremony of dedication which takes place in Pepper Tree Lane Easter Saturday. Many who are unable to attend the early Sunday service come to the Lily Processional and gain inspiration from

it. The procession of lily bearers preceded by the band winds its way up the Lane and deposits the flowers on an improvised cross. A simple plan of program follows but all who participate profit by the experience. The calla lilies, the voices of the Sunrise Chorus and the messages of song and scripture create an everlasting impression. Each person bearing a lily in this processional symbolizes the spirit of Easter, dedicating himself anew to the task of bettering his community.

Program

TRUMPET CALL—

Trumpeters: Inice Millican, Sadie Duncan, Evelyn Barton, Muriel Briney,
Iris Kennelley, Sylviamay Barnett

MARCH

Hollywood High School Band

LILY PROCESSIONAL

Psalm of Easter—Words and Music by Josephine Forsyth
Children's Chorus

INVOCATION

Dr. James Hamilton Lash
John Lambert, Baritone

Solo

"Open the Gates of the Temple," by Mrs. Joseph F. Knapp
Inez Jacobson, Accompanist

Piano Reading

Frieda Peycke
Composer and Interpreter

"Comfort," Service-Peycke
"Wild Flowers," Harris-Peycke
"A Boy and God," Martin-Peycke

EASTER MESSAGE

Dr. James Hamilton Lash
Freddie Mercer

Solo

"There Is a Green Field," Gounod
Helene Tardivel Byers, Accompanist

GETHSEMANE

Trio from Eunice Boyd's Chamber Music Group

Sol Cohen

BENEDICTION

Dr. James Hamilton Lash

The Significance of the Hollywood Bowl

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come a holy place to many. There has been born there a new reverence for the good, the true, the beautiful. Nowhere does democracy find better expression than in this Bowl

where the many sit together in the fellowship that comes from a common appreciation of that which is noble and beautiful.

—Willsie Martin.

Poster Contest

Several years ago a faithful worker in the community conceived the idea of spreading the interest in the Easter Sunrise Service to include the students of the secondary schools. The art departments were very willing to cooperate and incorporated in their spring curriculum the making of posters suitable for announcing the service. The winning posters have been chosen by a committee composed of leading artists of the city and the young artist taking first place each year has the thrill of seeing his drawing used on the cover of the Chimes. Students are allowed to interpret the Easter theme according to their individ-

ual tastes, although a general theme is often offered by the committee. This year the details are worked out from the general theme of "Onward Christian Soldiers."

This year's winning poster was painted by Katherine Gianacis of Hollywood High School. Thanks go to her for her effort and to the committee which sponsored the contest. The last and most important acknowledgment goes to the originator of the Poster Contest, Mr. Francis William Vreeland, noted artist and designer, who for more than ten years fostered the contest and created the design for the decorative scheme in the Bowl on Easter morning.

Easter Sunrise Breakfast

Sunday, April 13, 1941, 6:00 A.M.

Hollywood Bowl Tea Room

Woman's Club of Hollywood in charge

PROGRAM

INVOCATION

"I HEARD A FOREST PRAYING"

"DAWN"

Mrs. Velma Stickney—Accompanist, Marjory Meeker

Dr. Glenn Randall Phillips

Peter de Rose

Pearl Curran

INTRODUCTIONS

"JESUS OF NAZARETH"

Joseph Barkley, Tenor—Accompanist, Ruth Flatley

Mrs. G. Millage Montgomery

Hamblen

PRESENTATION OF MRS. GLADYS LITTELL

Chairman Hollywood Bowl Easter Sunrise Service Committee

INTRODUCTION OF COMMITTEES

"IN THE END OF THE SABBATH"

Lucy May Story—Accompanist, Dorothy Dawn Rogers

Mrs. Gladys Littell

Oley Speaks

HYMN, "Blest Be the Tie"

Hostess, Woman's Club of Hollywood

Mrs. G. Millage Montgomery, President, Chairman

CO-HOSTS AND HOSTESSES:— Los Feliz Woman's Club, Mrs. Charles Willard, President; Hollywood Opera Reading Club, Mrs. Blackstone Smith, President; Woman's Division Chamber of Commerce, Mrs. Gladys Littell, Chairman; Hollywood Community Sing, H. Michael Sorensen, President; Velada Club, Marjory Davies, President; Business Women's Club, Helen Grizzle, President; Soroptimist Club, Dr. Katherine Green, President. ASSISTING MEMBERS OF CLUB:—Mrs. M. L. Cashy, Mrs. Frederick Raymond, Mrs. B. H. Sherman, Mrs. William Chadwick, Mrs. E. Earl Parish.

Easter Sunrise Service

A simple service taking place on Whitley Heights, a hill overlooking the heart of Hollywood, in 1919 was the beginning of the great service held in Hollywood Bowl on Easter, 1941. That handful of devout citizens meeting to express in sincere fashion the spiritual life of the community could hardly visualize the rapid growth of the town around them. The second year of the Sunrise Service saw a larger group attending an Easter program on Olive Hill in the eastern section of the community. Even there the accommodations were limited and adequate facilities were lacking until the Hollywood Bowl was founded. The Bowl, located approximately in the center of what is called Hollywood, proved to be most logical and ideal, and from 1921 on the Easter Sunrise Service has been held there annually. Plans for the service have developed over the period of years and instead of a small group of workers an organized committee of civic leaders carries out the yearly program. The audience has grown from the handful on Whitley Heights to the vast audience variously estimated at from twenty-five to thirty thousand which overflows the amphitheater and finds refuge on the landscaped slopes surrounding the Bowl.

At midnight of Easter and even before, throngs of people pass quietly up Pepper Tree Lane to find their places in the Bowl. All through the silence of the night these worshipers come to await the dawn of a new Easter. Colors, creeds and stations in life commingle and a spirit of brotherhood reigns supreme out there in the



GLADYS LITTELL
General Chairman

open theater with only a starlit sky for a canopy and the wooded hillsides for boundaries. Surely countless thousands in all walks of life have reaped rich benefits from this service.

The program for the Easter Sunrise Service in Hollywood Bowl is similar to most church services in its procedure. Not bound by any sectarian formalities, it follows from year to year a general pattern. As the sun's first rays gleam over the furthestmost mountain the trumpeters stationed on a nearby hilltop raise their instruments and herald the sunrise with a fanfare. The service opens with an invocation and continues for one hour with a beautiful program of music and message.

The Easter Sunrise Service has become a community project and

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Easter Sunrise Service

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too much praise cannot be given to those who prepare and carry on the plans for it. All who participate contribute materially to the cultural life of their community. For weeks and weeks these workers have labored on arrangements for the service and the decorative scheme, the program, the preparation of the grounds, parking facilities and transportation and numerous other details have had careful consideration. It is a great civic enterprise entered into willingly and enthusiastically by co-operative community minded citizens.

The Hollywood Bowl Easter Sunrise Service with its devotional hour is now a traditional part of

community life. All those who, compelled by a common urge to greet the dawn of Easter and to worship outdoors in the hollow of the hills which is the Bowl, receive a genuine inspiration not comparable to any other. Associated in common worship, the hearts and minds of the vast throng are linked together in a spiritual union and through this experience can come the common hope that one day in the not too distant future all minds, all nations will join in a harmony of effort.

Through friendliness, joy and hearty cooperation the day may dawn which will see a world united and at peace.

The Sunrise Chorus

To many of the thousands of worshipers on Easter morning in Hollywood Bowl the real message of this anniversary comes not from the inspired words of the clergy, not from the beautiful message of song from the glorious voices of the soloists, not from notes of the organ or orchestral instruments, but from the sweet voices of the Easter Sunrise Chorus pouring forth in perfect harmony the strains of *Lyra Davidica*.

The Sunrise Chorus has been a vital factor in the Easter Service since its inception. Three hundred children, from the ages of six to sixteen rehearse for weeks for this service. The young people come from miles around, even as far as from Long Beach, in order to participate in this part of the Easter program. They work hard for four weeks under the skillful direction of Mr. Hugo Kirchhofer, with Inez Jacobson at the piano, to perfect the rendition of the anthem. As the rays of the

sun creep over the eastern hills and dawn breaks in a blaze of light over canyon and mountains, the Sunrise Chorus garbed in black and seated on a terraced platform in the shape of a cross, stands as a single unit. At a signal from the conductor black robes are dropped and in gleaming white the Sunrise Chorus lifts its voice to the strain of "Christ the Lord Is Risen Again." There is no doubting of the significance of the Easter rite when this song is over. The fresh young voices of the white garbed singers each year leave an indelible impression on the minds of every spectator that cannot be erased. This picture of the resurrection and the new life portrayed by the living cross in beautiful harmony, endures not just through this Easter day, but through all the days of the year. Its significant portent should bring solace to some, joy to many and contentment to all who recognize in it the spirit of the eternal,

Easter Sunrise Service Committee

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Offices of the Easter Sunrise Service Committee are located at the Hollywood Chamber of Commerce, 6520 Sunset Boulevard, Hollywood, California, HE-2121.

ACKNOWLEDGMENTS

The "Orgatron" installed through the courtesy of Birkel-Richardson Music House, Los Angeles.

The small organ supplied by the Union Rescue Mission, R. G. Boyd, president.

Sparkletts Drinking Water Corporation—Sparkeeta Beverages.

Lounsbury and Harris—Lumber.

Wm. Simpson Construction Co.—Cross. Bureau of Light and Power—Shrubbery. Otto K. Olesen—Truck.

City of Los Angeles, Georgia Street Hospital—Ambulance and attendants, Dr. Sebastian.

N. A. Clum—Chairs.

The Press and Radio of America.



The Tea Garden in Hollywood Bowl, under new management, is now open to the public. Luncheon, tea and dinner are served at popular prices.

Program

HOLLYWOOD BOWL EASTER SUNRISE SERVICE

Sunday, April 13, 1941, 5 to 6 a.m.

(Kindly refrain from talking and applause)

ORGAN PRELUDE—

(a) "Largo"—Handel

(b) "Prayer"—Borowski
AUGUST W. ANDERSON

(c) "Morning"—Grieg

ANNOUNCEMENT

PAUL PALMER

"THE LORD'S PRAYER"

Musical Setting by Josephine Forsyth
LUTHERAN CHORAL UNION OF SOUTHERN CALIFORNIA

John B. Nield, Director

(Accompanist participating in the Lutheran Choral Union of Southern California numbers are Gordon Ruud, First Piano; Elizabeth Loomis, Second Piano, and August W. Anderson, Organist)

SUNRISE TRUMPET CALL—"Gloria Patri"

Charles Meineke

TRUMPETERS: Inice Millican, Sadie Duncan, Evelyn Barton, Muriel Briney,
Iris Kennelley, Sylviamay Barnett

INVOCATION

LOUIS H. EVANS, D.D., First Presbyterian Church of Hollywood

"NOW LET EVERY TONGUE ADORE THEE"

Bach

LUTHERAN CHORAL UNION OF SOUTHERN CALIFORNIA

John B. Nield, Director

SCRIPTURE READING

CLEVELAND KLEIHauer, D.D., Hollywood-Beverly Christian Church

"GLORIA" from the "Twelfth Mass"

Mozart

LUTHERAN CHORAL UNION OF SOUTHERN CALIFORNIA

John B. Nield, Director

SOLOISTS: Florence Goyette, Soprano; Ellen Erickson, Mezzo Soprano;
Glenn Pearce, Tenor; James Murray, Ph.D., Bass Baritone

CONGREGATIONAL SINGING—"Holy, Holy, Holy"

John Dykes

Hugo Kirchhofer, Director; Inez Jacobson, Pianist; August W. Anderson, Organist

EASTER MESSAGE—"Banners at Dawn"

GLENN RANDALL PHILLIPS, D.D., First Methodist Church of Hollywood

"CHRIST THE LORD IS RISEN TODAY"

Lyra Davidica

EASTER SUNRISE CHORUS

Hugo Kirchhofer, Director; Inez Jacobson, Organist

OFFERTORY—(a) "Beautiful Savior"; (b) "Praise to the Lord"

Christiansen

LUTHERAN CHORAL UNION OF SOUTHERN CALIFORNIA

John B. Nield, Director

ORGAN INTERLUDE

AUGUST W. ANDERSON

SALUTATION OF THE DAWN

JEFFERY LYNN

(By courtesy Warner Bros. Studios)

VOCAL SOLO—"I Know That My Redeemer Liveth" from "The Messiah"

Handel

ILONA MASSEY

(By courtesy Edward Small Productions)

John B. Nield, Organ Accompanist

"HALLELUJAH CHORUS" from "The Messiah"

Handel

LUTHERAN CHORAL UNION OF SOUTHERN CALIFORNIA

John B. Nield, Director

BENEDICTION

REV. BERGEN BIRDSALL, West Hollywood Free Methodist Church

THREE FOLD AMEN

Sir John Stainer

LUTHERAN CHORAL UNION OF SOUTHERN CALIFORNIA

John B. Nield, Director

ORGAN RECESSIONAL

AUGUST W. ANDERSON

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